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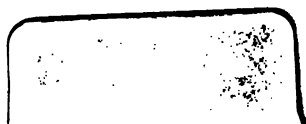
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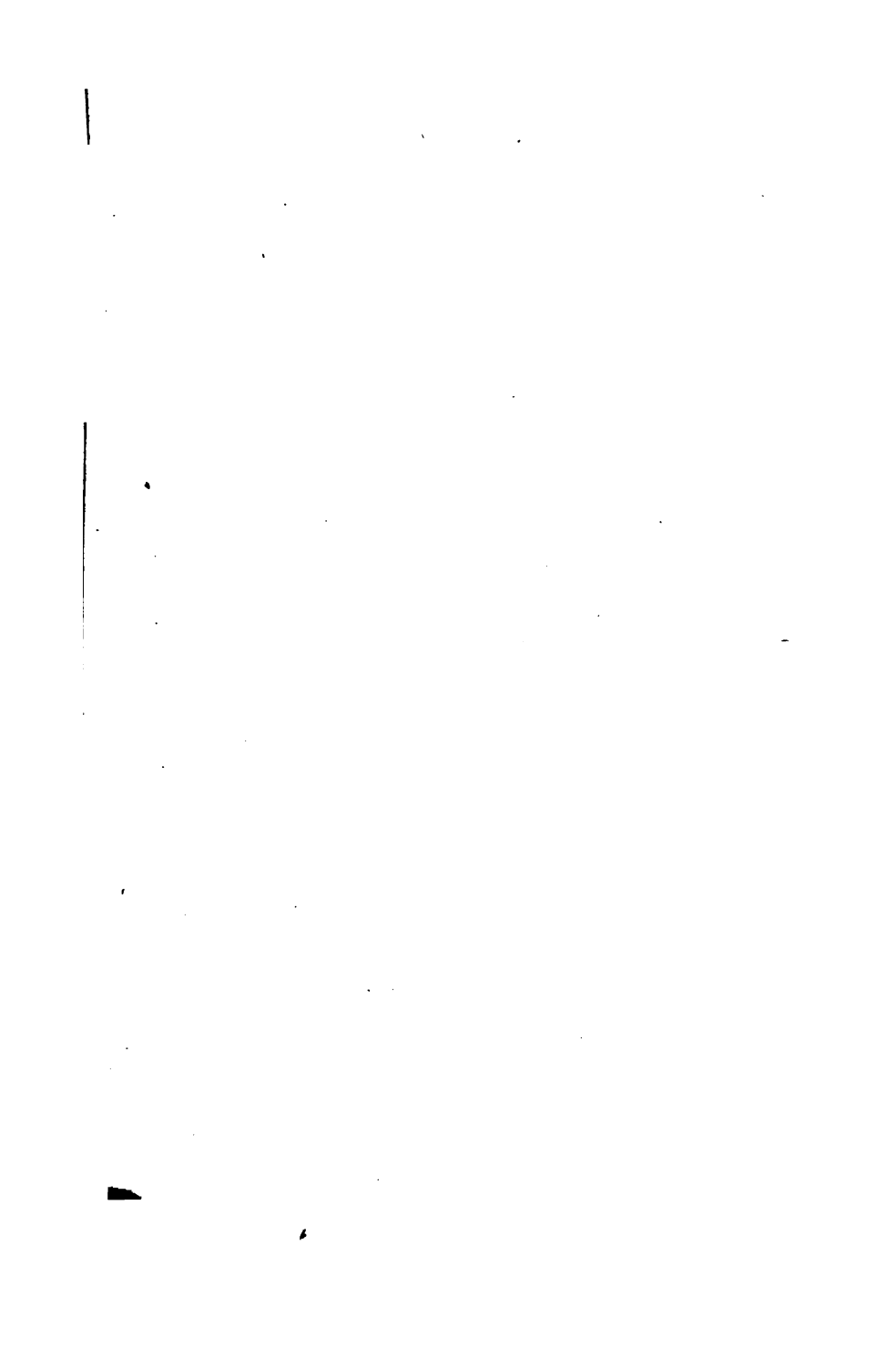
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**THOUGHTS ON SINGING, &c.**

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# THOUGHTS ON SINGING;

WITH

## HINTS

ON THE ELEMENTS OF EFFECT AND THE  
CULTIVATION OF TASTE.

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BY JOHN GOTHARD.

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RESPECTFULLY DEDICATED TO  
JAMES BROTHERTON, Esq.,  
BARRISTER-AT-LAW OF THE MIDDLE TEMPLE, LONDON.

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## INTRODUCTION.

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IF there be truth in the assertion, that "nothing was made in vain," it will not be deemed improper to rank Music among the creations of utility. The response which it meets with, in almost every member of the human family, points at once to its relation and adaptation to man.

The avidity which is every where manifested to listen to Music; the eagerness and delight exhibited in the faces of the multitudes that follow even a common country band; the prevalence of this taste in every part of the known world, shew unerringly that the relish for it is deeply implanted in human nature.

Admitting, then, the truth of these views, we are naturally led to the conclusion that Music was created for benign purposes. Let us enquire, for a moment, in what singing has been found useful. Experience has long since shewn that its effects

on health are most beneficial. When not immoderately pursued, it strengthens the lungs, and renders them less susceptible of injury from atmospheric changes and other influences. To find a person who regularly sings afflicted with asthma would be almost a prodigy. Singing immediately detects the least ailment of, or accumulation on, the lungs; and their action during the exercise powerfully promotes expectoration, and thus prevents obstructed respiration. The deep breathing which takes place inflates the lungs more fully, and transfuses through the system a greater quantity of vital air, by which health is improved; and there is little doubt, judging from the accommodating properties of our nature, that when commenced in childhood, a better formation of chest is induced.

Respecting its effects on the nervous system but little need be said, as most are aware of its force in dispelling gloom and melancholy, and in promoting habitual cheerfulness. The happy effects of Music on some temperaments are so obvious that we almost incline to the inference that with them it is a natural necessity. A case illustrative of its efficacy, which occurred within my own observation, may be worth relating.

A young man of rather delicate constitution, was affected with a nervous disease, the symptoms of which were, a constant uneasiness of mind, continual sighing, and a

countenance marked with the deepest dejection. These symptoms continued for months, until life became a burden. Fortunately he became acquainted with a few young men whose leisure time was generally spent in glee-singing. From that moment he rapidly improved, and was soon free from every unhappy symptom.

The old doctrine that singing is injurious has long been exploded. In Germany, where all are singers, consumption is of rare occurrence. True it is, that like every other good, it is susceptible of abuse: the strongest man may be worked into feebleness and disease, but this still leaves untouched the fact that labour is wholesome. That good should result from singing is natural, and in perfect harmony with the laws of our being. Wherever powers of action are given and not used, diminution of those powers will assuredly ensue. Man is endowed with a musical voice, capable of contributing to the enjoyment of himself and his fellow creatures; and it cannot be supposed that the ability was given without motive.

Music, in a social point of view, has many claims. It offers an arena for innocent amusement, and draws attention from the grosser pastimes. In variety and extent it may be deemed infinite—ever presenting new attractions; and the delight to which it gives birth can be understood only by those who have experienced its influence.

By glancing at man's condition in life, and contemplating his nature, we trace the beneficence of the Creator in conferring on the world so delightful a recreation. The turmoils and anxieties of life, from which we cannot escape, seem to require an antidote; and in Music a most agreeable one is provided. Let any one unacquainted with its effects on the human mind, be at the trouble of joining, for one night at their practice, a party of tolerably good singers. No matter how sombre and dull the cares and fatigues of the day may have made them appear, he will soon see every face lighted up with perfect cheerfulness. He will soon see manifested a power capable of lifting the soul above the world's depressing influences.

The tendencies of Music, particularly vocal, in humanizing the mind; in thoroughly eradicating all moroseness of disposition; in strengthening the affections; in awakening generous sympathies; and fostering an elevated taste, have long, and by many, been observed. In their admiration of Music Shakspere and Milton were almost enthusiastic; and so generally is singing now appreciated, that few respectable seminaries in Europe can be found in which it is not taught.

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## OF THE VOICE.

---

The human voice is not merely the organ of speech, but is also a musical instrument, partaking of that perfection which marks all the works of its author. Unlike those made by man, it does not of necessity get out of tune.

The chief agent in giving quality of tone is the larynx; a sinewy part of the wind pipe; the aperture through which is scarcely the eighth of an inch in diameter. The lungs have their office; but the strength and quality of the tone evidently depend mainly on the form and strength of the larynx.

That these should depend on a part so diminutive and seemingly unimportant may appear strange; but experience leads to no other conclusion. A healthy state of the lungs and adjacent parts, is nevertheless of the highest importance to a singer; but to shew that Musical tone does not depend solely on these, it need only be stated that many who have died of consumption sang with excellent tone up to within a few days of their death; clearly proving that quality of tone depends on something else besides the state of the lungs. We often see the most robust, with fine development of chest, and lungs perfectly sound, whose voices are very thin and weak; and on the contrary we find many of small stature and spare make with voices sweet and voluminous.




A similarity of design is traceable in singing birds. The nightingale whose notes are more full and sweet than those of any other bird, has no advantage of structure over others of the feathered tribe, except in the larynx, the muscles of which are much stronger than those of any other bird of its size. It therefore seems that the office of imparting tone is assigned to the larynx.

And when we consider the numerous qualities peculiar to the human voice, we are struck with the importance of its functions; indeed so numerous are they that it is difficult to describe them so as to be understood except by those who have paid attention to singing. Some are husky, others are clear and silver-toned; some are thin and squeaking, others voluminous and rich; some guttural and thick, others smooth and limpid.

Such are some of the kinds with their several degrees that characterize the human voice. Those who are endowed with voices of the best description have greatly the advantage of those who have bad ones; still it is astonishing what cultivation will do even for an inferior voice. Some of our best singers had, to begin with, voices of but middling quality, which by proper training became excellent.

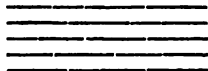
To bring the voice to its greatest perfection in tone and flexibility, regular practice is indispensable, the method of which will be pointed out hereafter. An important means of keeping the voice in good condition is temperance, to which may be added the frequent habit of walking briskly up hills in the country. These will give vigour and ease of action to the lungs, and will be found of more real benefit than all the temporary nostrums that can be resorted to.

The established appellations of male voices are Tenor, Baritone, and Bass. The Tenor is the highest, the Baritone the medium, and Bass the lowest. The names of female voices are Soprano, Mezzo-Soprano, and Contralto; the Soprano being the most lofty, Mezzo-Soprano the medium, and Contralto the lowest.



## OF STAVES, CLEF, &c.

Sounds in music are represented by characters called notes, inserted on what is denominated the stave, written thus :



At the commencement of the stave a character is written called a clef, which determines the pitch of all the notes appearing on the same stave throughout the piece.

The clefs most in use are the G or treble clef, written thus :



and the F or bass clef written thus :



The characters called notes bear the same name as the first seven letters in the alphabet—A B C D E F G.

Eight notes written thus :  
are called an octave.



G A B C D E F G

When notes range above and below the staves and have lines drawn through them, thus :  
they are called ledger lines.



The notes above the stave are said to be in alt., for instance the note A, written thus :



is A in alt.

## OF THE SHARP, FLAT, AND NATURAL

---

The sharp marked thus: (#) raises the note to which it is applied half a tone.

The flat marked thus: (b) lowers the note half a tone.

The natural marked thus: (n) is used to restore the note to its natural pitch, and is never used but to contradict a flat or a sharp.

The flats and sharps placed on the stave at the beginning of a piece of music raise and lower the notes which follow on on the same line and space half a tone throughout the piece, unless contradicted by naturals.

The flats and sharps placed at the beginning of a piece are called the signature, and serve to indicate the key of the piece; but the last note of the bass is the only infallible guide, it being always the key note.

Crescendo. Diminuendo.

Mezzo di voce or swell.



Crescendo indicates that the note over which it is placed must be commenced soft (piano,) and gradually increased to forte, loud.

Diminuendo, denotes that the tone must be commenced loud and gradually decreased to soft. The swell denotes that the tone must be commenced soft and gradually increased to loud, and then as gradually decreased to the end.

# G A M U T .

Treble Clef.



Bass Clef.



Tenor Clef.



Counter Tenor.



Soprano.



It will be observed that the notes are differently named in the different clefs. The C note in the treble clef which stands below the stave is the same note, and represents the same sound as the C note in the bass clef, which stands in the second space ascending. It must, therefore, be borne in mind that the notes in the bass clef are six notes lower than those appearing in the same situation in the treble clef. The notes of the bass and treble clefs must be got well off by heart at the commencement. The other clefs may remain for a while unstudied as they are now seldom used.

---

# OF NOTES AND RESTS, AND THEIR RELATIVE DURATION.

Notes.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver

Rests.

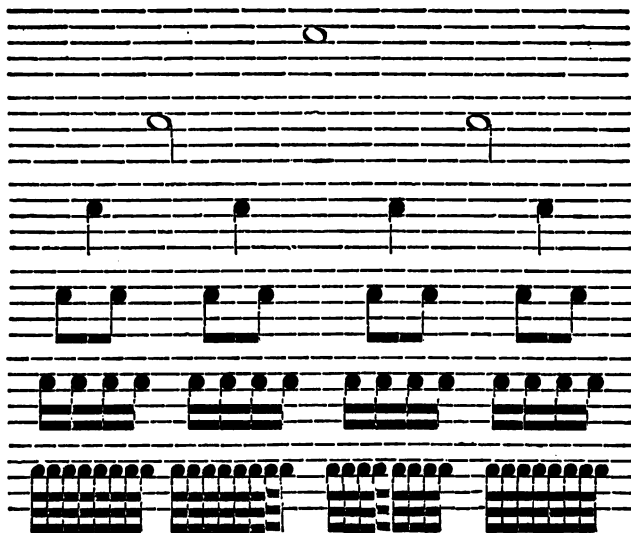
The semibreve occupies as much time in its performance as two minims or four crotchets, or eight quavers, or 16 semiquavers, or 32 demisemiquavers.

The pupil will, therefore, perceive that the minim is half the length of the semibreve, the crotchet half the length of the minim, the quaver half the length of the crotchet, the semiquaver half the length of the quaver, and the demisemiquaver half the length of the semiquaver.

So that while one semibreve is sung 32 demisemiquavers, or 16 semiquavers, or eight quavers, or four crotchets, or two minims may be sung.

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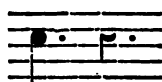
# EXAMPLE.



The length of the notes is merely relative ; the precise time occupied in their performance being dependent upon the character of the music.

The rests inserted underneath the notes occupy the same time as the notes, and supply their vacancy when the music requires them to be left out.

A dot introduced after notes or rests, written thus :



makes them half as long again, so that a dotted crotchet is equal in time to three quavers.

If a second dot be inserted, written thus :



it is half the length of the first dot ; therefore a crotchet with two dots is equal to a crotchet, quaver, and semiquaver.

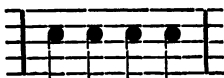


## OF TIME.

Musical compositions are divided into equal portions by lines drawn across the staff thus :



The notes between the lines written thus: are called a bar of music.



There are two sorts of time, common and triple, either of which may be simple or compound.

Simple common time, indicated thus : denotes that each bar contains one semibreve ; or notes which require the same time in the performance.



## EXAMPLE.



When marked thus : the bar contains one minim or its equivalent, as for example :



Compound common time contains either 12 quavers in a bar or their equivalent; six quavers in a bar or their equivalent; 12 crotchets in a bar or their equivalent; or six crotchets in a bar or their equivalent.

---

EXAMPLE.



## SIMPLE TRIPLE TIME.



## COMPOUND TRIPLE TIME.



The figures at the beginning of the staff refer to the semibreve; the bottom one indicating the proportional parts of the semibreve, and the top one how many of those parts there are in a bar.

When a piece, for instance, is written in  $\frac{3}{4}$  time, the figures shew that there are two crotchets in a bar, or their equivalent in other notes. A crotchet, it will be remembered, is a fourth of the semibreve, consequently when  $\frac{3}{4}$  appear on the staff they shew that there are two-fourths of the semibreve in a bar.

When the bottom figure is 2 it represents a minim, when 4, a crotchet, when 8, a quaver. The top figure always indicating the number of minims, crotchets, or quavers there are in a bar

When  $\frac{2}{2}$  appear on the stave, they mean 2 crotchets, when  $\frac{3}{2}$  appear they mean 3 minims, when  $\frac{3}{4}$  they mean 3 quavers in a bar, &c.

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## BEATING AND COUNTING TIME

---

A practical knowledge of time has ever been considered a branch of the art somewhat difficult to acquire. An excellent mode of conveying an idea of it to a learner is for a person of experience to count time while he is singing. After pretty well of this practice the pupil should make an attempt to count himself, while another is singing. At the commencement it should be in common time and in pieces of which he has some knowledge. By adopting this plan much of the difficulty generally experienced will be obviated.

In common time, with either four crotchets or two minims in a bar, the pupil should count one, two, three, four, while the bar is being sung. When they are minims, one, two, should be counted while the first is being sung, and three, four, while the second. When the tune is  $\frac{2}{2}$  one, two, three, four, should also be counted, each should only be the length of the quaver; when  $\frac{3}{4}$  is the tune, one, two, three, should be counted.

In beating time, it must be observed that the down bent always occurs on the first note in the bar, the tune be what it may.

# EXAMPLES OF MAJOR KEYS.

Key of C (the natural major key.)

Key of D major.



Key of E natural.

Key of E flat.



Key of F.

Key of G.



Key of A natural.

Key of A flat.



Key of B flat.




---

EXAMPLES OF MINOR KEYS.

Key of A (the natural minor key.)

Key of B.



Key of C.





## DIATONIC SCALE.

---



The above notes constitute an octave or 8th, in which are two half tone intervals, indicated between B and C and E and F. These half notes often puzzle young beginners, their appearance on the line and space being the same as the rest of the notes. The keys of an organ or pianoforte exemplify them at a glance.

In the common scale, called diatonic, there are two natural keys, C major and A minor. They are denominated natural in consequence of their not requiring flats and sharps, called the signature, at the commencement of the stave.

C major, owing to the half tone intervals being between E and F and B and C, is musical without flats or sharps, and is the model of all the other major keys. Every major key has in its first third, ascending from the key note, four half tones; in its sixth, nine half tones, and in its seventh, eleven half tones; and the two half tone intervals before alluded to, and indicated in the scale, are always between the 3rd and 4th and 7th and 8th, ascending from the key note. The key of C major is thus constituted naturally.



A minor has in its first third ascending from the key note three half tones; in its sixth, eight half tones; and in its seventh, ten half tones; thus, like C major, it is musical without either flats or sharps, and is the model of all minor keys.

If, for instance, a tune be written in C major, and it be found necessary to transpose it into B major, it could not be effected without the aid of flats or sharps. The common signature of B major is two flats; one being required on the key note B, and the other on E. This arrangement keeps the half tone intervals between the 3rd and 4th and 7th and 8th, the same as they are in the key of C major. Were a tune to be written in B without the signature, the key would not be major, the distance from B to C being but half a tone, and from C to D a whole tone, making but three half tones in the third ascending from the key note; but by placing a flat on B it lowers the key note half a tone, making the distance from the key note to its third above a major third, containing four half tones; with another flat on E, all the notes stand in the same relation to each other as in the key of C. The common office therefore of flats and sharps is to regulate the distance of the two half tone intervals from the key note.

---

# CHROMATIC SCALE.

Ascend by Sharps.



Descend by Flats.



## FIRST LESSON.



## SECOND LESSON.



## ON THE CULTIVATION OF THE VOICE.

---

The first step in the cultivation of the voice is to practise, in consecutive order, the same as a peal of bells, a few notes in the middle of the voice, both ascending and descending. The most important aim at the outset is to acquire a good intonation, to facilitate which it will be necessary to practise with a cultivated singer, or with an instrument well in tune. If there be the least tendency in the pupil to sing out of tune, he should not be suffered to proceed till the defect is rectified. In the foregoing lessons every note must be sustained the length of one breath; during which the pupil must be careful that the tone neither increase nor diminish from the commencement to the end; to effect which will require the breath at the commencement of the note to be kept in check; the lungs being then well inflated, and liable to force more tone than is necessary. In the second lesson, every note should be commenced piano or soft, and gradually increased in tone to the middle of the note, and then as gradually decreased to the end. Particular attention must be paid at the commencement to the quality of tone. In most voices there are two or more qualities, and it is of the utmost importance to begin with the best.

It may be found that the best quality is the least voluminous, but this must not be heeded; as proper practice will, in all probability, soon increase it. When the tone is inferior let it be ascertained, if possible, from what the defect proceeds. Much bad tone proceeds from the mouth being opened too wide or not wide enough; also from the habit of

taking snuff, which closes up the nasal passages. These claim attention at the outset.

When the limited scale has been efficiently practised, let notes be added above and below till the whole compass of the voice is included ; but the greatest care must be exercised not to extend the scale too far ; or the voice, instead of improving will deteriorate.

Whilst practising the scale let not the least ornament of any kind be introduced ; but let every note be plainly and firmly sung. By practising sufficiently on this principle the pupil will acquire a control over his voice that will enable him to sing any kind of music without tremulous tone ; a defect which almost always marks the performance of the ill-taught. But if it be skipped over, it will be next to impossible for him ever to sing *adagio* music with tone well sustained and of good quality.

At the junction of the natural with the falsetto voice, great attention is necessary to assimilate the qualities of tone, so that the change may be perceived as little as possible. If the falsetto or head voice be weaker than the chest voice, as is generally the case, let the notes approaching the junction be sung with diminished tone ; and if the head voice be the stronger, the notes approaching the junction should be sung with increased tone. In some voices the difference is so great and the change so frequent, owing to limited register of the natural or chest voice, that the effect is anything but agreeable. When the falsetto or head voice is very inferior and so remote in quality from the chest voice, it would be much better out of use altogether. It might be inconvenient for a singer to be limited to his chest voice, but it would be much better for him

to be confined to music of more limited range than to use the falsetto, and spoil his singing altogether.

When a tolerable amount of practise has been bestowed on the foregoing lessons, the pupil must next practise rapid movements, to render the voice flexible. Divisions of various character should be extensively practised on the vowels *a e* and *o*. *A*, as pronounced in "day" and in "father" should be used alternately. *E* should be pronounced as in "week," and *O* as "pole."

At the commencement the divisions should be simple and easy, with notes but a little distant from each other; afterwards with intervals more remote.

The pupil must carefully avoid the two extremes of making the notes too staccato on the one hand and too indistinct on the other. To attain the proper method of executing them he must practise slowly at the commencement and accelerate by degrees.

---

## LESSONS ON THE INTERVALS.

The image displays four systems of musical exercises on a grand staff (treble and bass clefs). Each system contains two staves of music with fingerings indicated by numbers 1 through 8 below the notes. The exercises are as follows:

- System 1:** Treble clef: 1 2 3 1 3 1 2 3 4 1 4 1 2 3 4 5 1 5. Bass clef: 1 2 3 1 3 1 2 3 4 1 4 1 2 3 4 5 1 5.
- System 2:** Treble clef: 1 2 3 4 5 6 1 6 1 2 3 4 5 6 7 1 7. Bass clef: 1 2 3 4 5 6 1 6 1 2 3 4 5 6 7 1 7.
- System 3:** Treble clef: 1 2 3 4 5 6 7 8 1 8. Bass clef: 1 2 3 4 5 5 7 8 1 8.



## INTERVALS.

---

In practising the intervals the pupil must sing the names of the figures to the notes over which they are written. This plan, though old, I consider an excellent one, as by the practice of naming the interval at the same instant the eye takes cognizance of it, a kind of association is created between the eye and the ear, which in singing strange Music, is of great service; for the moment the pupil sees an interval, he remembers the word he has so often sung to it, and the tune in the memory being linked with the word, the instant he remembers one he is led to the remembrance of the other. Thus from one note to another he is rightly directed.

It may be here remarked that nothing in learning to sing by notes demands equal attention to the intervals. So important are they that when the pupil can sing them at first sight in strange Music much of the difficulty may be considered at an end. In this stage of the pupil's progress, his position is very different from that of a learner on an instrument. The latter can elicit the intervals if his ears be stuffed with wool. The Piano-Forte displays before him all the intervals, so that if totally deaf he would have no difficulty in sounding any of them. The voice, on the contrary, is an organ on which no keys are seen or felt, to indicate the notes or guide the singer; and the most experienced will, in singing strange music, often slip to a note different from the one aimed at. The main business, therefore, of the vocal student is to practise the intervals at the commencement, until the performance of them becomes easy—until he can sound on the instant any note required.



This is insisted on the more, in order that he may arrive at a position capable of bestowing some attention to time, &c., before he attempts tunes; but if he commence with tunes at the outset, before he has given to the intervals due practice, he will soon find himself in a state of confusion.

To the inadequate amount of practice generally bestowed on the intervals I think may be ascribed the little progress made in the science. Hundreds there are who have been singers for years, (all along professing to sing by notes) who cannot, at first sight, sing the simplest music; but they will go to an instrument and play it with ease. This, it must be borne in mind, shews that they are not totally ignorant of music. To do this they must know time, the key on which the tune is written, and other things, or they could not play the simplest music at sight. Why, then, cannot they with this knowledge and a good ear manage to sing as easily? I think it will be difficult to account for it otherwise than in their having bestowed too little practice on the intervals.

When the pupil has become tolerably proficient in the intervals he will derive great advantage by singing, with his eye upon the copy, those tunes with which he is well acquainted. This will be found very agreeable pastime; and will gradually initiate him into the practical intricacies of the science without the least mental difficulty; but in order to obtain all the advantage derivable from this plan, it will be necessary for the pupil to consider previously the nature of time; the difficult points will then be exemplified as he proceeds, and will be lastingly impressed upon his mind.

After this has been practised for a while, attempt must be made at fresh music. Slow psalmody would be most suitable;

as in most good collections there are plenty of slow tunes with easy intervals.

But, before making a start, care must always be taken to observe the key in which the piece is written. Then the key note must be sounded; also the 3rd, 5th, and octave, ascending, so that the major key may be impressed upon the ear; after which the commencing note may be found. These preliminaries are indispensable. For to attempt to sing strange music without previously having the key note impressed upon the ear would be a sure step towards defeat. A moment's reflection will convince the pupil of this, for, according to the constitution of the diatonic scale two major or minor thirds never follow in consecutive order; but always alternately. In the key of C for instance;—the distance from C to E, the first third is major, containing four half tones; and from E to G, the next third, is minor, containing three half tones; then from G to B is major again, and from B to D is minor and so on to whatever range. It is therefore evident that if a tune be started at random it is as likely to be wrong as right. If the key, for instance, be C and the commencing note be E, and a start be made without sounding the key note, it is all but certain that the wrong third will be impressed upon the ear; the consequence of which will be an immediate break down. Those, therefore, who practice without an instrument will find but little result from their efforts unless the foregoing rules be observed.

In finding the key note with the pitch fork, the nature of the interval which the key note may be from the fork note must always be considered. If the fork note be A and the key note C, the distance of the fork note to that of the key

is but a minor third ; but if the key be E with four sharps and the fork note be C, the distance is a major third. Care therefore is always necessary to ensure the tunes being rightly pitched.

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## ON TEACHING CHILDREN TO SING.

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In teaching children to sing, particular attention must be paid, at the commencement, to the register of their voices. Also to the selecting and pitching of the tunes. The voices of children are generally very limited and liable to become hoarse by being overstrained. It is, therefore, of consequence to see that the notes do not range beyond what their voices can reach without difficulty.

While singing let them stand erect, and see that they sing with their mouths sufficiently open for the tone to escape without being impaired by the teeth or lips. Let their pronunciation be particularly attended to at the onset; observing the remarks in the chapter on Language. But above all let them not be taught by one who sings in a vulgar style; let them not even hear such whenever it can be avoided.

The mischief that arises from children being taught by those of inferior taste is immense, and frequently takes years to unlearn. So firmly does the style in which they are first taught adhere to them, that it is with the utmost difficulty they are ever thoroughly divested of it. All are, in some degree, beings of imitation; but children are very much so, and the grand point to observe is to have them taught by those of good taste.

Of the policy of this I became fully convinced by a circumstance of recent occurrence. A youth of about 15 years of age was placed under the instruction of a teacher of music, prior to which he had received a little instruction on singing; and, considering his age, sang in a style both chaste and pleasing. Some months elapsed after commencing with his new master before I heard him again. But how changed was his

mode of singing. The pure pronunciation which graced his earlier efforts could no longer be heard ; all the chasteness and distinctness of expression had fled, and the style he now assumed was precisely that of his master, which was coarse and vulgar in the extreme. Such was the effect, in so short a time, of inferior tuition.

It may reasonably be asked what it is that parents wish their children to learn when they place them under a singing master ? Do they wish them to learn music only in theory ? Do they wish them to learn to talk of music and to remain ignorant of the practical ? If these be what are desired it is of little consequence whom they employ for the purpose. But if they wish them to learn style and finish, the distinguishing marks of taste and education, they must be careful whom they select for the office.

It is quite impossible for a singer of inferior taste to infuse a good one into his pupils ; as a great deal of that which is denominated style must be taught by exemplification ; a task to which the singer of inferior taste is thoroughly inadequate.

It is, indeed, very questionable whether a tutor of this description be capable of teaching even those points for which ample rules are already in his hands. A main source of bad taste is lack of perception, and it is very probable that those minute defects of which bad style is composed, would entirely escape his observation. Hence the numerous instances we have of wretched taste from those who have had the *advantage* of a musical education.

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## OF THE DOUBLE BAR, REPEAT, PAUSE, STACCATO, BIND & SLUR.




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The double bar is used to divide the music into certain proportions, and appears generally at the end of each strain, written thus:—



### REPEAT.



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The two dots placed before the double bar thus:  indicate that the preceding strain must be sung over again; and those placed after the double bar thus:  denote that the strain following must also be repeated; and when dots appear on both sides of the double bar thus:  they denote that the strain on each side must be repeated.

Another sign of repetition is "Da Capo," or its abbreviation, D. C. This sign indicates that the piece must be commenced again and end at the first double bar.

### PAUSE.

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The pause marked thus:  is used to lengthen the duration of sound of the note over which it is placed. It is sometimes placed over a rest thus:  which denotes that the cessation must be prolonged.

## TRIPLETS AND SEXTUPLES.

A triplet is composed of three quavers which are sung in the same time as two quavers or a crotchet.

WRITTEN THUS:



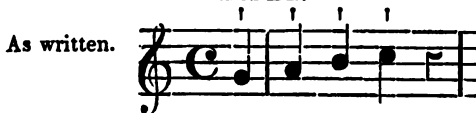
A sextuple is composed of six quavers and sung in the same time as two crotchets or four quavers.



## STACCATO.

This word is applied to small strokes and dots occasionally placed over notes to indicate that they must be sung shorter than usual and quite distinct. Care must be taken in singing staccatoed notes not to alter their time but to correct it by pausing between the notes.

### EXAMPLE.



The Sun gives Light.



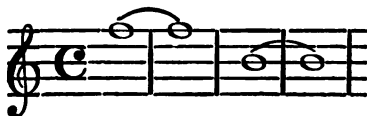
The Sun gives Light.

## THE BIND.

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The bind is a curved line, placed over two or more notes on the same line or space to connect them together. It is seldom used except to connect a note in one bar to another note in the next bar.

### EXAMPLE.



## THE SLUR.

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The slur is a curve like the bind and serves a similar purpose; but while the bind only connects notes on the same line or space, the slur connects notes sung to one syllable on different lines and spaces.

### EXAMPLE.



Lord have mer-cy.

## SYNCOPIATION.

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Synco-pation places the accent on the unaccented part of the bar, in which case a long note generally intervenes between two shorter ones. The pupil will recollect that in common time the accent is on the first and third notes in the bar; in synco-



pation the accent occurs on the long note. The following is an example:—



When, in syncopation, the last note of a bar is connected by a bind with the first note of the next bar, they are called driving notes, or notes by suspension.

### THE GRUPPETTO OR TURN.

As Noted.

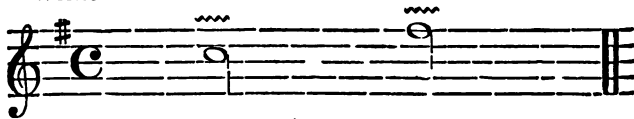


As Sung.



### THE BEAT.

Written.



Sung.



## THE SHAKE.

The shake is indicated by the following character :—



and is thus sung :



The lower note is called the principal and the other the auxiliary.

The shake may be either major or minor. When the interval between the two notes is a whole tone, it is major; when but half a tone it is minor. If, for instance, we suppose the above example to be in the key of C, it is major, the distance from C to D being a whole tone; but when it is made on B and C, in the same key, it is minor; the note under the key note being but half a tone.

### EXAMPLE.



The shake, at the commencement, should be practised slowly, on the middle notes of the voice, and afterwards on all the notes throughout the compass. The vowels *a* and *e* should be sung to it.

When the pupil has acquired the ability to execute it distinctly and well in slow time, he may accelerate a little, and then practice well before he again quickens the time; but if he be impatient and determined to shake without practising sufficiently through the various degrees of rapidity he will make but little progress.

The notes of the shake must be made as distinct as the beat of a drum and yet be smoothly connected. Some think it of advantage to accent the principle note ; while others think that the auxiliary should be accented. There is no doubt that accent gives impetus to the action of the parts, and it matters little on which note it is applied.

Some singers acquire the shake without much labour ; others find it a task of great difficulty. When it can be acquired with a moderate amount of trouble it should not be neglected ; but those who find the difficulty insurmountable need not despair ; as it is not held in that estimation it was formerly. At one time the shake was so much appreciated that no singer, however otherwise capable, could gain public favour without freely introducing it ; while those who could execute it well required little or no other recommendation.

It was at length perceived that it had risen in public estimation considerably above its value ; which led to the neglect of the other means of effect and embellishment, and brought on the boards lots of singers who could boast of the shake, but who were greatly deficient in other essentials.

This state of things led to a reaction in the public taste. The frequency with which the shake was introduced, the bungling manner in which it was often executed, together with its natural monotony all conspired to create a thorough disrelish for it and at length it fell almost entirely into disuse. Thus it became of less consideration than it really deserved ; for none will deny that, when well executed and used sparingly it is a sweet embellishment and will never be very common.

## THE APOGGIATURA.

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The apoggiatura is a small note occasionally introduced before the common note, and is considered one of the principal graces. The manner of singing it depends on the character of the piece; but generally it occupies the same time as the principal note.

### EXAMPLE.

As written.



How sweet is the breeze.

As Sung.



How sweet is the breeze.

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## LANGUAGE.

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Language in singing has a peculiar claim to the pupil's attention; being not only the vehicle in which the sentiments of the poet are conveyed, but a commodity always in use, respecting which few audiences of the present day are thoroughly ignorant. The importance therefore of attention to its principles is obvious.

### OF THE VOWELS.

The vowels are the letters on which, for the most part, the singer produces his melody, each of these has sounds peculiar to itself, which should be emitted with the utmost chasteness.

The letter *a*, in the words *day*, *pay*, *away*, and other similar words is by the careless often pronounced as though written *da-ee*, *pa-ee*, &c. Thus they dwell two thirds of the note on *e* instead of *a*. We also frequently hear it pronounced in the same words like the diphthong in the word *fair*; which sound, being too broad, is extremely vulgar. Such perversion of the euphony of the vowels has a ruinous effect on any vocal performance, and may easily be detected even by those who know nothing of singing.

The letter *e* in the words *sweet*, *feel*, and their like is often pronounced too broadly, rather approaching the sound of *a*.

The letters *i* and *y* require particular attention, being often completely metamorphosed. *I*, in the words, *high*, *sigh*,

&c., is commonly pronounced as though written *hi-ee*, *si-ee*, &c. The *i* is changed in the early part of the note into *e*, and during the rest of the note nothing else is heard. It is likewise made to perform the office of other vowels, particularly in cadences. "The refiner's fire," we hear sung as though written "the refauner's faure." This style of singing is not confined to those ignorant of music: many err in this way whose knowledge of music is extensive. But how detrimental is it to that agreeable diversity of sound which belongs to the province of vocal music.

The letter *o* is likewise subject to abuse. In the words *pole*, *know*, &c., the *o* is changed early in the note into *u*. "I know that my Redeemer liveth." We hear sung "I kno-hu that mi-ee Redeemaur livauth." "The chough and crow to roost are gone," we hear sung "Thau chauf aund cro-hoo to roost are gaune."

Such are the specimens we are favoured with from those who have been singers for years. What, it may be asked, does a singer's knowledge avail his audience if he make such havoc with the pronunciation of the language?

When an audience assemble together to hear a singer, they are not interested in what he knows, but in what he does. If he lack the power to gratify, his knowledge to them is not worth a straw; they perceive that he is ignorant of that which is the most important—the art of yielding gratification to his hearers.

The letter *u* also comes in for a little corrupting, particularly in cadences; but they should never be made on this letter, as it is difficult to retain its purity of sound during their execution.

To cultivate a chaste and perfect pronunciation is of the highest importance. Some singers assimilate the tone of one vowel so nearly to that of another, and articulate the syllables so very indistinctly, that it is impossible for their hearers to understand half of the words. Thus the singing is robbed of a most valuable attribute,—that of conveying to the audience the thoughts and feelings of the poet.

Such singing cannot be called a vocal performance ; bereft of the subject, it sinks into worse than instrumental.

#### OF CONSONANTS.

The commonest of all errors in singing is articulating the final letter of a syllable too early in the note ; and few errors are more detrimental either to melody or harmony, for it entirely obstructs the tone in some syllables and greatly deteriorates the quality in all.

When a syllable ending with *b* is articulated too soon, the lips close and total cessation of tone immediately ensues, the consequence of which is the note is made too staccato.

When *c* is the final letter and articulated too soon, the rest of the note is nothing but a kind of hissing, which is anything but agreeable.

When *f* is the final letter and articulated too soon, the legitimate tone is destroyed on the instant, and the remaining part of the note, escaping while the top teeth rest on the bottom lip, is worthless.

When *l* is the final letter and articulated too soon, a change in the quality of tone instantly ensues in consequence of the tongue cleaving to the roof of the mouth, by which the tone is made guttural and thick.

When *m* ends the syllable and is articulated too soon, the

lips close and the rest of the note is emitted through the nose, from which channel much sweetness of tone cannot be expected.

When *n* ends the syllable and is articulated too soon, the tone, just as in *m*, makes its way through the nose. The same observations will apply to a syllable ending with *v* as to those ending with *f*. Such are the evils arising from articulating the final letter of a syllable too soon.

Another defect, though not so common, is the tardy mode of articulating consonants at the commencement of words. When a singer errs in this way a considerable portion of the note is sung before the vowel is reached; and if he happen to err in both, the vowels, the euphonical part of the language, is but little heard.

The English language, when made the best of, is but ill adapted, in comparison with the Italian, to singing; but when managed in the way just described, a sorry affair is made of the business.

These habits are, in some degree, almost universal with amateurs; the consequence of which is, their singing is much less pleasing than that of many who know nothing of music. Not that it is here wished to be understood that a knowledge of music will increase the fault, or that ignorance will be free from it; but it is very common for amateurs to pay all attention to the notes and entirely neglect every thing else, while those who know nothing of music generally attend to what contributes to the effect, and often achieves a style far superior to that of the amateur. Hence have arisen the remarks we so often hear, that Mr. —, who knows nothing of music, sings much better than Mr. —, whose knowledge is so extensive.



Musical knowledge therefore, unless accompanied with other knowledge, appears to avail a singer but little; but it must not be inferred that there is here a desire to depreciate musical erudition; for certain it is that to arrive at even a tolerable degree of perfection in the art, knowledge of the music is indispensable. I only wish to show its total inefficiency when other matters are disregarded. Every syllable with its final letter should be distinctly and energetically articulated and at the right instant. This will be found not only a means of arresting full attention, but of conveying directly and continuously to the audience, the sentiments of the poet; and in order to assimilate as nearly as possible our language to the Italian, the consonants should be articulated as quickly as correct pronunciation will permit.

The difference in the effect produced between good and bad expression is immense: the tameness and apathy which generally characterize imperfect expression always fail to awaken sympathy, though the theme be replete with pathos; while a singer with good expression, in singing the very same piece, will summon tears from his hearers.

#### ACCENT.

The accent of language is the stress laid on one syllable in a word more than another, and in poetry occurs at stated intervals. Musical accent is the stress observable on a certain note in any bar, and which serves to impart life and interest to the melody.

In common time the accent occurs on the first and third notes in every bar: in  $\frac{3}{4}$  time it occurs on the first note in every bar. In adapting the music to the words, it is arranged for the accented syllable to be sung to the accented note.

When there is deficiency of accent, musical performances are always insipid and uninteresting. Perhaps the best mode of shewing the importance of accent is to call attention to the playing of a child on an instrument. It will have been observed by all, that when a child has learned to play tunes, and plays them note for note as they are written, and in good time, there is still something about the performance which tells that it is the playing of a learner.

The lack of effect which is so observable is almost solely in consequence of a want of accent. In order that the pupil may be fully aware of the importance of accent, let him sing a verse of any song with the same weight of tone on one syllable as on another. He will need no further convincing of the importance of accent.

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## OF BREATHING.

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To the vocalist the office of breathing is far from being unimportant. The principal rules to be observed are :—to breathe at the unaccented and never at the accented part or beginning of a bar ; to sing a single musical phrase or strain with one breath ; to take breath during rests and pauses ; but never in the middle of a word, or even of a sentence when it can be avoided without inconvenience. And when it is necessary to breathe before the sentence is concluded, not to do so between an adjective and the noun to which it is prefixed, as “fair lady,” nor between possessive pronoun and noun, as “my heart,” nor between article and noun, as “the man,” as these interruptions impede the current of the sense and impair the effect.

These are the principal rules ; to which there are some exceptions that must be left to the experience and judgment of the singer.

The pupil must breathe deeply before swells and cadences, and long sentences required to be sung through without a second breath ; but must not inflate so fully when there is less necessity, but only take in as much as will be required. When the lungs are very fully inflated the tone is not so easily managed as when they are partially filled.

Attempting to sing longer sentences with one breath than can be done with ease, must be avoided. The habit of exhausting the lungs in order to effect this, will, in time, seriously injure the voice.

## OF THE SWELL OR MEZZO DI VOCE.

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The swell is produced by gradually increasing the tone from the commencement to the middle of the note ; and then as gradually diminishing the tone to the end. The nicest attention must be paid throughout to the intonation, for if the tone be the least flatted or sharped during its increase or diminishing, the effect will be materially injured. Care should be taken to commence and finish the swell as softly and smoothly as possible, and to observe that the same quality of tone be emitted throughout, to effect which it will be necessary to guard against the tone getting coarse as it approaches the extreme of loudness ; unless this be attended to it may grow into the coarseness of a shout.

It is also important to observe that the same time be occupied in the diminishing as in the increasing part of the swell.

At the commencement, the pupil may find his voice incline to falter and become tremulous whilst diminishing the tone ; but this may easily be mastered by proper management of the breath ; enough of which should be taken in before starting, and husbanded so as to have sufficient left to controul the tone till the finish ; taking care, however, to let it escape fast enough to keep up solidity of tone throughout.

The mezzo di voce when well managed and used sparingly, has a delightful effect, and never ought to be neglected.

## THE CADENZA.

The cadenza is an embellishment introduced by the singer at the close of an air, and when distinctly executed, and with good intonation, it enriches a song perhaps more than any other ornament.

Many singers use it extempore, deriving the impulse from the theme; and when in keeping with the character of the song it has a good effect, but for the generality of singers it would be better to have the cadence fixed in the memory, and ready prepared for use than to depend on the promptings of the moment. No singer is always in the same mood and state of susceptibility, and it generally happens that those who depend on their own resources occasionally lose their way and fail in producing a good effect.

At the commencement the pupil must practise the cadenza slowly, and accelerate the time as the voice becomes more flexible, ever bearing in mind the necessity of distinctness and good intonation.

Good taste forbids the use of the same cadences more than once in the same song. When necessary to introduce more than one let the best be reserved for the last verse, presenting the audience with the most agreeable morsel at the finish.

Cadences should never be sung on the vowels *o* and *u*, as it is difficult, in executing them, to preserve the intonation pure and the quality of tone good.

The introduction of this and other graces occupying much time, must be avoided in important words; and in such as serve as keys to the sense of the sentence, as embellishments procrastinate the delivery of the sentiment and create suspense, which has a bad effect.

## OF THE SLIDE OR PORTAMENTA.

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The slide is executed by sustaining the tone from one note to another on one syllable, and is indicated by a curved line over the notes, the same as the slur. But while the slur connects notes only in immediate succession, the slide connects them at any distance taste may approve.

The portamenta is one of the most delightful of the graces, and may be introduced more frequently than any other. Unlike the shake it lends its aid to all the intervals; so that in every change, it partakes, in some degree, of new character. Its frequent introduction, therefore, is not only admissible, but agreeable and refreshing. But while this is allowed, it must be borne in mind that its use may be too freely indulged in. Some singers employ it to such a degree that they scarcely permit any interval to escape; thus they surfeit their hearers and materially lessen its value as an embellishment.

It is said that in the glide ascending the tone should be increased during the whole of its ascent. This is merely matter of taste, and depends on the character of the piece in which it is introduced. I humbly think that in the interval of the sixth, the effect is much better when the tone is loudest in the middle.

It is difficult, however, to teach by prescription the exact method of executing a slide. The surest mode of acquiring the purest style is to hear frequently the best singers.

The most important point to observe is the time. If it be executed too rapidly it scarcely exhibits at all the nature of the slide; and if it be too slowly executed the noise emitted is extremely dismal.

The slides of the third and sixth ascending, and minor fourth descending, are, perhaps, the most delicious; and when well managed, serve wonderfully to enrich both harmony and melody.

Great advantage may be derived by occasionally singing to a violin accompaniment. A style will be achieved by this, if the violinist be clever, that no other means can confer.

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## OF THE ACCIDENTAL.

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The accidental is a sharp, flat or natural, occasionally placed before a note, and serves in the course of the piece to raise or lower the note to which it is applied half a tone. If a sharp be applied it raises the note half a tone, if a flat be applied it lowers it half a tone, and if a natural, it merely nullifies the office of the flat or sharp previously used. The accidental affects all the rest of the notes of the same pitch in that bar unless contradicted.

Nothing in the whole catalogue of means used in the production of effect is more essential than the pure accidental half tone. When judiciously introduced its efficacy is striking, particularly in pieces that require display of pathos. What is meant by a pure accidental is, when the half tone serves no office in progressive modulation, but is used so that the ear can immediately detect its introduction as an accidental.

When it is used in modulation to sharpen the seventh &c., it is merely an agent of transposition for the time being, partaking of the character of the common signatures, and does not strike the ear as any thing out of course; the music in fact would not be musical without it. It is therefore to be wished that a more appropriate name could be applied to it when used for purposes of modulation only; as its function is certainly different in the two cases; the one being to keep the music in diatonic order, and the other to interrupt that order.



It must be observed that the seventh ascending in the minor key always requires to be made sharp when it occurs. The character used for this purpose must not be taken for an accidental, as the music would not be perfect without it. The reason why the office cannot be effected by the signature is, that in descending the same note requires to be restored to its original pitch. It must, therefore, be remembered that in ascending, to the minor key note, the contiguous note beneath it is but a semitone; but in descending from it the note is a full tone.

In singing the accidental care must be taken not to affect the notes previous to the one flatted or sharpened. Young singers often fall into this error and thus sing a little out of tune. The notes approaching an accidental should be sung firmly and perfectly in tune. But when they participate of the flat or sharp they rob the right note, and make the accidental less than half a tone, thus lessening its sweetness and effect.

To enable the pupil to sing the accidental half tones perfectly in tune, he must practise the chromatic scale with a pianoforte.

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## EFFECT.

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To give full effect to singing it is indispensably necessary for a singer to understand thoroughly the subject of his song, and to have it impressed upon his mind at the time of singing. This is particularly important in songs whose themes are pathetic.

It is not possible to point out the exact style and management necessary to infuse into the audience the varied emotions of the poet; but when a singer of taste understands his subject well, he will be assisted at the right moment by an involuntary impulse which will insure proper effect to his singing.

This is a force which may be called antimechanical, and cannot easily be described. It springs from the heart, and is what the merely mechanical musician has no acquaintance with and cannot possibly understand. The absence of this faculty is betrayed in singers and players when they perform moving passages with the same indifference as the rest of the piece; or when the passage prompts to exquisite delicacy or performance, and they continue unmoved throughout. Such as these never reach a high position in the musical world.

It is very amusing to listen to musicians of this class when playing pieces of merit with frequent alternations of piano and forte; unable to discriminate as to the precise, style, and weight of tone required; and no rule being in existence to direct with exact nicety, they almost invariably either underdo or overdo all the variations. Thus, in consequence of com-

plete ignorance of those little agencies productive of effect, the piece is totally destroyed. Players of this description publish to what class they belong when they accompany singing: those passages in which the voice should predominate, and in which the instrument should be touched as lightly as possible, they often play more heavily than the rest, to the great mortification of both singer and audience.

All these defects spring from a want of musical taste and perception, which no amount of theoretical knowledge can ever supply. In fact it is very doubtful whether any material improvement can be effected by any means in those who are thus deficient, as they appear not to be under the same influences as those to whom nature has imparted the right materials.

It is indeed astonishing how little persons of this kind are improved by means which are all powerful in perfecting the naturally gifted. The former will mingle in the first musical circles for years; read the best authors; hear the opinions of the most able; hear the very best styles, in every variety, and all to little or no purpose. But the latter will respond to every happily introduced grace; will catch at every display of new taste; will appreciate every tittle of the performance that is valuable, and with intuitive adroitness will cull the sweets and infuse them in new combination into their future performances. We sometimes meet with vocalists whose singing evidences culture and a knowledge of the rules; but withal so wanting in taste that to hear them is really painful. And yet, though their strains are so remarkably disagreeable, they will now and then introduce an embellishment with tolerable finish; but like a diamond on the collar of a cur, its beauty is marred by its incongruity.

In singing melody, care should be taken not to sing each verse in precisely the same manner. The themes of most songs have their climax, which demands more than ordinary attention. That part of a song which expresses the most affecting incidents or enunciates the most exciting sentiments, requires a style very different from that which is merely introductory. In the song of Tom Moody for instance; the verse in which Tom, in a dying state, addresses his companions, should be sung with as much pathos as possible. The singer, for the moment, should forget all rigidity of rule and fancy himself listening to Tom's last requests. He will then sing, if he be rightly constituted, with a fervour that will secure the sympathy of his hearers.

To sing, exactly alike each verse of Dibden's songs would be a complete burlesque, and would betray a coarseness of sentiment and a want of taste and feeling. Many young singers suffer themselves to be too much bound by rule. All fetters while singing melody must be laid aside, as they check the best impulses of the heart, and render the singing tame and insipid. When good effect can be produced by altering the time a little, or by the introduction of half tones, or any of the graces, the singer is always at liberty in solo singing, to do so.

If vocalists were limited in their performances to merely what they see on paper, a very poor affair indeed would it be; as the characters of music are inadequate to the office of pointing out with exactness what is required for the expression of all kinds and degrees of passion, sentiment, and feeling.

If, then, music lack this power it is clear that much of that which is productive of effect must always be left to the taste

of the singer. Were it not so, a piece of music with all the graces indicated, would be sung nearly alike by all whose voices and knowledge of music were about the same; but how different we find the case to be. One will sing in a manner that will gratify all who hear him, and another, with knowledge of music and voice quite equal, will sing the same piece in a style not to be endured. None who have been accustomed to hear much singing will have failed to observe this.

It may be asked, how is it with as much musical knowledge and as good a voice there should be so much difference in their singing? The difference may arise from various causes: the principal one will probably be found in the disparity of their susceptibility of delicate impressions, or perhaps in the greater amount of culture that has been bestowed on one mind more than on the other.

If a singer be naturally indifferent to the soul-stirring appeals of poetry, and has not been capacitated by cultivation, he is in a poor plight for chaunting forth the best emanations of the heart and mind.

A legitimate office of vocal music is to add force to, and enhance the charm of poetry; but these results cannot be anticipated from barren minds, or from those whose affections and sympathies, have never been awakened from a state of torpor.

If, then, there be a function in singing beyond what rule can teach, certain it is that nothing will qualify for the office so much as cultivation of the mind.

## OF THE COUNTENANCE.

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It is said the position the mouth assumes during a smile is the most favourable one for singing. This depends entirely on the mouth's formation. If the teeth be in a large circle the mouth when open is sufficiently extended, without smiling, for the production of good tone; but if they be in a small circle and the lips be thick, then to extend the mouth a little, as in a smile, would favour the sounding of *a*, *e*, and *i*, but would confer no advantage in sounding *o* and *u*. But appearances of affectation must be carefully avoided. To appear to smile during the singing of a pathetic song, would excite doubts in the minds of the audience of the singer's sensibility and perception; and the anomaly would distract that attention and destroy that sympathy to which the poet and singer have ever a claim. The countenance should be always in keeping with the character of the song; neither appearing indifferent to the subject nor too much affected by it.

Every incident, every word representing passion or feeling, has limits to its power of affecting an audience; and for a singer to evince more sympathy than is natural for him to feel would be in very bad taste.

Some have a silly habit of shutting their eyes while singing; others of frightfully distorting their faces. These habits evince shocking taste and must be carefully guarded against.

## IMPROVEMENT OF THE EAR.

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The quality of the ear is of such vital importance to a singer, that where it is very defective it is quite useless attempting to reach any degree of perfection in the art.

What is meant by a very defective ear is when the pupil can scarcely distinguish one tune from another; even a less degree of defectiveness, such as is evidenced by singing very much out of time, almost precludes the possibility of ever bringing the ear to thorough perfection. I am thus candid in my remarks in order to exhibit the fallacy of spending so much pains and expense on children possessing not the least capacity for the science.

It often happens that when parents perceive in their children great fondness for music they infer that they have a talent for it, and forthwith set about finding a master; but this is no an infallible criterion; as many adults who cannot sing the simplest music in tune are passionately fond of it. Parents, therefore, should have better proof of the musical talent of their children before placing them under singing masters.

But though extremely defective ears may be doomed to remain imperfect, it must not be understood that the less defective are debarred from improvement: experience teaches to the contrary. A common musical ear will fail to detect those slight differences of pitch which a refined one will, and the singing will, of necessity, be with less perfect intonation; but by proper cultivation this defectiveness may be remedied.

The most certain and speedy mode of improving the ear is to learn to tune a stringed instrument. The violin, harp, or guitar will do for the purpose. By this mode of culture the ear soon becomes inured to all the intermediate variations of pitch from note to note; and an aptitude to discriminate the slightest defects of intonation is soon acquired.

Another improving process is to sing frequently in duetts and glees, by which the least singing out of tune will be detected. Another means of improvement is, to hear as often as possible the most celebrated singers, and to listen attentively to their intonation.

Playing on instruments that are out of tune should be avoided.

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## T A S T E.

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A judicious mode of improving the taste is to pursue that course which tends to a correct estimation of the various embellishments and means productive of effect. Certain tones are better adapted than others for giving expression to certain feelings and sentiments, and certain graces are more applicable than others to music of a certain character. By studying the true functions of these, a singer will acquire an idea which will best suit his purposes. A singer of inferior taste will err in his selection, and use those which he can best execute without considering their propriety; and if they happen to be suitable to the piece he will often introduce them where they are not required.

In order to attain a proper style, it is indispensably necessary for a singer to hear frequently the leading singers of the day. It is all but impossible to acquire a first-rate style if this be neglected. It is true that a good singer will generally sing in a manner somewhat pleasing to his audience; but it must be remembered that the style which prevailed some years ago would not, in the present day, be at all palatable. Taste, like fashion, keeps moving; and those who will not move with it will be left in the rear. At one time a profusion of embellishment is admired, and after a season is disliked. At another time certain kinds of embellishment are in favor, which in a while entirely give way to others. For many years the shake was so much admired that no singer,

however clever, could please the public unless he freely introduced it; but for years prior to the arrival of Jenny Lind it was gradually losing favor, and at length was seldom heard; but since Jenny has deigned to use it, it will perhaps again become the favourite embellishment. Such is the mutability of taste.

This is observed by none more than those who, having resided for a length of time in London, remove into the country and in a few years return to it again, when they never fail to perceive the change that has taken place in the interim.

We find that, in most principal towns remote from London, and with which the inhabitants have but little intercourse, the singers are, as regards style, considerably behind those who reside in towns less distant. From which it appears that London controuls and directs the taste of the provinces. Hence the necessity of, at least, occasionally hearing her singers. But before a singer's taste can be much and permanently improved he must make himself acquainted with the principles of the art, or he will not be able to discriminate between the beauties and defects of those whom he hears. If a singer be ignorant of music and the right management of the language, the peculiarities of those he hears will not strike him sufficiently to be remembered. He will know what pleases and what displeases him, but he will not be able to say wherefore. A singer should be able to dissect the singing of another, mark the beauties, and husband them for his own use.

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## ON PART SINGING.

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In forming a choir or set of glee-singers, particular attention should be paid to the intonation of each singer. And if any be found to sing much out of tune, his services should be politely declined; as one voice of bad intonation will spoil the harmony and render abortive the best efforts of the rest.

This defect is often found in the most attentive, when it is painful to have occasion to acquaint them that their services will be dispensed with; but the manager must do this or make up his mind to put up with defective harmony. When the defect is but slight, it may in time be removed; but if extreme the case is hopeless.

In part singing a just amalgamation of the voices is highly essential; to effect which, each singer should carefully avoid emitting more tone than is necessary; should listen to his colleagues, and never forget that only a certain quantity of tone from him is required. When one voice predominates so as to render the others inaudible, the harmony is at an end. Many bass singers err in this way, and sing as though their only aim was to make themselves heard. Thus they drown the other voices and make the performance somewhat like a confused bass solo.

Each singer should pay particular attention to his best notes. In most voices the best and most voluminous notes are those in the middle of the voice, which are more easily emitted than the rest; and it frequently happens that while one singer is

filling the place with his loudest notes the others are singing their weakest, and can scarcely be heard ; then, in turn, when his weak notes are being sung, the others are, perhaps, singing their loudest. Thus, on the principle of letting the tone burst forth without restraint, the parts are seldom equally blended.

A singer of taste will always keep his voice in check, and dispense the tone as it is wanted. It is a great mistake indeed to suppose that a loud din is all that audiences of the present day require.

In part singing but little embellishment should be introduced. Cadences and trills are scarcely at all admissible. The notes, in harmony, should be well sustained, up to the pitch, from their commencement to the finish, and as much as possible on the vowels. Many singers, in connecting notes together, make the first note too short, and spend the time due to it in drags, slides, and superfluous notes, introduced for ornament ; but which, in reality, serve no purpose but that of spoliation. When singers fly from one note to another with a view to embellish, they interrupt that flow and sostenuto of the harmony which are so very effective.

It should be borne in mind that the notes of one part bear a certain relation to those of another, and if a singer leave the right notes and substitute others, he, in all probability introduces discord and ruins the harmony. This style of singing is more perceived in solo singers than in those who have been accustomed chiefly to part singing : but they should always remember that however admissible it may be in solo singing, it will not do in harmony.

Other means are available for the production of effect, and when used with judgment serve every necessary purpose ;

among these may be classed the "piano" and "forte," the "crescendo," the "decrescendo," the "staccato," and the "pause;" and in some kinds of harmony the slide and apoggiatura may occasionally be used.

It will be remembered that "piano" or "p" indicates that the passage to which it is applied should be sung softly, in other words, with diminished tone: and "forte" or "f" with more than usual loudness. In order to make these helps as effective as possible, the passages preceding those to which they are applied, should be sung so as to heighten the contrast. When, for instance, "piano" is applied, the passage preceding should be sung full and loud, and when "forte" is applied, the passage preceding should be sung soft. The desired effect will then be produced, but if there be no preparation in the preceeding strain the change will not be so great.

The crescendo is used to indicate a gradual increasing of tone, and decrescendo a gradual decreasing. When these are applied, care must be taken by all to increase and decrease the tone simultaneously and in the same degree. If this be disregarded, and one sing as usual while others increase the tone, the proper effect will be wanting. When they are well managed, and the intonation kept pure throughout, the effect is delicious. Where to introduce them, must, of course, be left to the taste of the singers. Sometimes they are omitted in the music when they might be introduced with much advantage.

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## DICTIONARY OF WORDS USED IN MUSIC.

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- Abbandone.* Despondingly.
- Abene placito.* At pleasure as to time.
- Accellerando.* To increase gradually the velocity of the movements.
- Accidentals.* Sharps, flats and naturals, occasionally placed before the notes to raise or lower them half a tone.
- Accompaniment.* A subordinate added to the principal one, generally instrumental to aid the vocal.
- Accorder.* To tune an instrument.
- Adagio.* Slow and expressive.
- Adagissimo.* Extremely slow.
- A due.* For two voices or instruments.
- Ad libitum.* This word is used to indicate that the passage to which it is applied is left to the performers own taste, both as regards time and the use of embellishments.
- Affettuoso.* With feeling and tenderness.
- Afflizione.* Sorrowfully.
- Affrettando.* To accelerate the time.
- Agitato.* With agitation.
- Allegretto.* Playful and vivacious.
- Allegressimo.* Extremely quick and lively.
- Allegro.* Lively, quick.
- All'improvista.* Extemporaneously.
- Amphimacer.* A musical foot that comprises one short, one long, and another short note.
- Andante.* Slow and gentle.
- Andantino.* A little slower than andante.
- Animato.* With animation, spiritedly.
- Anthem.* A composition, the words of which are generally selected from the sacred volume.
- Aplomb.* With exactness as to time.

*Appassionato.* With intensity of feeling.

*Apoggiatura.* A note of embellishment.

*Ardito.* Boldly, with energy.

*Aria.* An air or song.

*Aria di bravura.* An air requiring great volubility of execution.

*Aria di cantabile.* An air in a graceful and flowing style.

*Aubade.* A morning concert in the open air.

*A vista.* At sight.

*Azione sacra.* A sacred drama.

*Basso.* The bass part, vocal or instrumental.

*Basso cantante.* The singing bass.

*Basso concertante.* The principal bass.

*Bachelor of Music.* The first musical degree taken at the Universities.

*Begeisterung.* Exaltation, excitement, poetical enthusiasm.

*Belleza.* With beauty of expression.

*Breve.* A note formerly in use, twice the length of a semibreve.

*Burlando.* In a playful manner.

*Cadence.* An ornamental passage, introduced at the close of a song or any piece of music.

*Calore.* With warmth and animation.

*Cantabile.* Graceful.

*Canto.* The highest vocal part in choral music.

*Capo.* The head or beginning.

*Catch.* A humorous vocal piece for several voices.

*Catena di trilli.* A succession of shakes in one breath.

*Chromatic.* Semitonic.

*Cis.* C sharp.

*Commodo.* Quietly, with composure.

*Common chord.* A chord consisting of a bass note with its third and fifth.

*Con espressione.* With expression.

*Con brio.* With brilliancy.

*Concertante.* An orchestral piece of music, in which the various instruments have occasional solos.

*Concertino.* This term always indicates a principal

- part in a concerto or other full piece, as violino, primo concertino, a first or principal violin ; violino secondo concertino, second principal violin.
- Concerto grosso.* A composition for many instruments.
- Concord.* Sounds in harmonious combination.
- Con dallezza.* With sweetness.
- Con dolore.* Mournfully, with pathos.
- Con gravity.* With gravity.
- Con moto.* In an agitated style.
- Consecutive.* Following in succession.
- Con spirito.* With spirit.
- Con timidezza.* With timidity.
- Contra basso.* The double bass.
- Contralto.* A counter tenor voice.
- Crescendo or cres.* With gradually increasing tone.
- Da capo.* From the beginning, indicating that the performer must return to the first movement.
- Dactyl.* A musical foot; being one long and two short notes.
- Decrescendo.* Gradually decreasing in quantity of tone.
- Diluendo.* A gradual dying away of the tone till it ceases to be audible.
- Dirge.* A funeral song.
- Ditone.* A major third.
- Divoto.* Devoutly.
- Dolce or dol.* With sweetness and softness.
- Dolcissimo.* With extreme sweetness.
- Dolente.* Sorrowfully.
- Dominant.* The fifth note ascending from the key.
- Driving notes.* Long notes placed between short ones in the same bar, and accented contrary to the usual rhythm.
- Enharmonic.* A term applied to intervals of less than half a tone.
- Entusiasmo.* With enthusiasm.
- Equisonant.* Unison.
- Espressivo, or con espressione.* With expression.
- Estravaganza.* Extravagant and wild.
- Etouffé.* Stifled, damped,



- chiefly applied to harp music.
- Euphony.* Sweetness.
- Extempore.* Unpremeditated.
- Fa.* A syllable used in solfaing.
- False fifth.* An imperfect or diminished fifth, as from C sharp to G.
- Falsetto.* Those notes in the voice which are above the natural.
- Fantasia.* A species of composition in which the author gives free scope to his ideas without regard to those systematic rules which regulate other compositions.
- Fastoso.* With a lofty and animated style of execution.
- Ferma.* Firm, resolute.
- Figured bass.* A bass having figures over the note to indicate the harmony.
- Finale.* The last piece of any act of an opera or concert; or the last movement of a symphony or sonata.
- Floriture.* Embellishments in singing; divisions of rapid notes.
- Flebile.* In a mournful style.
- Forte, or for, or f.* Loud.
- Fortissimo.* Very loud.
- Frets.* Elevated divisions placed across the fingerboards of guitars, lutes, &c., being intervals of a tone distant from each other.
- Fuga.* A figure.
- Fugue.* A composition in which the subject of one part is repeated, or somewhat imitated by the other parts in succession according to certain laws.
- Fuoco.* With extreme animation.
- Gallopade.* A quick dance tune.
- Gamut.* The scale of notes belonging to any key.
- Glee.* A composition for three or more voices.
- Glissando.* In a gliding manner.
- Gorgheggi.* Rapid divisions as exercises for the voice.
- Graces.* Embellishments.
- Gravamente.* With gravity, solemn and dignified.
- Grave.* Slow and solemn.
- Gruppetto.* A group of notes.
- Gusto or con gusto.* With taste and elegance.
- Hardiment.* With boldness and animation.

- Harmonics.* Artificial notes produced from the violin, violincello, &c.
- Hemidiapente.* The imperfect fifth.
- Heptachord.* A scale of seven notes.
- Hexachord.* A scale of six notes.
- Homophony.* In unison.
- Hyper.* Below.
- Hypo.* Above.
- Imperfect.* A term applied to intervals and chords to indicate a less degree of perfection.
- Impetuoso.* With impetuosity.
- Imponente.* Imposingly, haughtily.
- Impromptu.* An extemporaneous production.
- In alt.* Notes above the top line in the treble clef are said to be in alt.
- Inflection.* Change or modification in tone or pitch.
- Interlude.* An intermediate movement.
- Interval.* The distance between two notes in different situations.
- Intonation.* Emission of musical sounds by the voice.
- Inversion.* A change of position in chords and intervals.
- Key note.* The note on which a tune is written, and which determines the relation that one interval bears to another so long as the tune remains in the same key.
- La.* A syllable used in sol-faing.
- Lagrimoso.* In a mournful style.
- Lamentando.*
- Lamentabile.*
- Lamentivole.*
- Lamentoso.*
- Languente.*
- Languendo.*
- Largamente.*
- Largamento.*
- Larghissimo.*
- Largo.*
- Leading note.*
- Ledger lines.*
- Plaintively.
- Languishingly
- In a full style of performance.
- Extremely slow.
- A very slow and solemn movement.
- The seventh ascending note from the key, being half a tone below the key note.
- Lines occasionally drawn through the notes above and below the stave.

*Legato.* Smooth & connected.

*Lento.* With increasing slowness.

*Lentamente.* Slowly.

*Lugubre.* Mournfully.

*Lusingando.* Soothingly, persuasively.

*Madrigals.* An elaborate composition for five or six voices, in the ancient style of imitation and fugue.

*Maestoso.* With majesty and dignified expression.

*Maggiore.* } Major, greater, in  
*Majeur.* } opposition to minor.

*Major mode.* One of the two modern modes, that in which the third from the key note contains four half tones.

*Mancando.* A gradual decrease in the quantity of tone.

*Martellato.* Well articulated.

*Matins.* The early morning service of the Catholic church.

*Melody.* Music for one voice or instrument; the simple air of any tune.

*Melo-drama.* A kind of pantomimic drama, in which

much of the effect is produced by descriptive instrumental music.

*Mezzo di voce.* A swelling and diminishing of the voice on a long note.

*Mesto.* Mournfully.

*Metronome.* An instrument for indicating by a pendulum the exact time of a piece of music.

*Mezzo bravura.* A song rather difficult of execution.

*Mezza.* In a middling degree.

*Mezzo soprano.* A female voice of a lower pitch than the soprano.

*Mezza voce.* With moderate tone.

*Minaccioso.* In a threatening style.

*Moderato.* With a moderate degree of quickness.

*Modulation.* A change of the key during the progress of the piece.

*Obligato or obligati.* A part or parts of a composition which, for the performance to be perfect, cannot be omitted.

*Oblique.* A term applied to the motion of two parts,

- where one ascends or descends while the other remains stationary.
- Octave.* An interval of eight parts.
- Octuor.* A piece in eight parts.
- Open harmony.* Harmony whose notes are separated by wide intervals.
- Opera.* A musical drama consisting of recitatives, airs, musical choruses, &c., combined with scenery, decorations, and action.
- Opera buffa.* A comic opera.
- Ophecleide.* A bass instrument.
- Oratorio.* A musical drama founded on some scriptural story, performed without scenery and action.
- Ottavina.* The little or higher octave.
- Otetto.* A composition in eight parts.
- Passing notes.* Notes foreign to the harmony, but which serve to connect those which are essential.
- Patetico.* Pathetically.
- Pathetique.* Pathetic.
- Pastorale.* A soft and rural production.
- Pauso.* A musical character consisting of a dot surmounted with a curve, which serves to lengthen the duration of the note over which it is placed.
- Pause.* A rest.
- Period.* A complete musical sentence containing several members.
- Phrase.* A short musical sentence containing an incomplete idea.
- Piacere or apiacere.* At the performer's pleasure with respect to time.
- Pianissimo.* Extremely soft.
- Piano.* Soft.
- Plantivo.* Expressively, plaintively.
- Portamento.* The manner of sustaining and conducting the voice.
- Preludio.* A prelude or introduction.
- Prestissimo.* The most rapid degree of movement.
- Presto.* Very quick.
- Prima donna.* The principal female singer in an Italian opera.
- Prima vista.* At first sight.
- Prima buffo.* First comic actor and singer.

- Prima musico.* The principal male singer.
- Quartetto.* A quartet or composition for four voices or instruments.
- Quintetto.* A quintet or composition for five voices or instruments.
- Ravvivando.* Reviving, accelerating the time.
- Recitativ.* A recitative.
- Requiem.* A musical service for the dead.
- Resolution.* The concord which necessarily follows a discord, is called its resolution.
- Retardando.* A retarding of the movement.
- Retrogrado.* In retrograde movement.
- Rhythm.* The theory of musical cadence as applied to melody.
- Resoluto.* With boldness and resolution.
- Ritornello.* A short symphony or introduction to an air; also the symphonies between the members or periods of the air.
- Root.* The fundamental note of any chord.
- Roundelay.* A sort of antique poem, in various parts of which a return is made to the first verse or couplet.
- Round.* A canon in unison.
- Sackbut.* An old-fashioned instrument resembling a trombone.
- Sciolto.* With freedom and boldness.
- Secondo.* The second.
- Semi.* Half.
- Semitone.* Half a tone.
- Semplice.* With simplicity.
- Sentimento.* With feeling and sentiment.
- Septuor.* A composition for seven instruments or voices.
- Sequence.* A series of similar chords or intervals.
- Serenata.* A serenade or evening concert in the open air.
- Serioso.* In a serious style.
- Serpent.* A military instrument of a coarse deep tone, in shape something like a serpent.
- Sestetto.* A composition in six parts.
- Slur.* A curved line drawn over notes to indicate that they must be smoothly connected.

*Solfeggio.* } Exercises for the  
*Solfeggi.* } voice.

*Solo.* Music for a single voice or instrument.

*Soprano.* The highest kind of female voice.

*Sostenuto.* Sustained and continued in regard to tone.

*Staccato.* This word indicates that the notes to which it is applied are to be played distinct, short, and detached from each other.

*Staccatissimo.* The extreme of staccato.

*Stave.* The five lines and spaces on which the notes are written.

*Stentato.* In a loud bawling manner, used for effect.

*Strascino.* Relaxing in the degree of movement.

*Subtonic.* The note situated a semitone below the key note.

*Supertonic.* The note above the tonic or key note.

*Syncopation.* Connecting the last note of one bar to the first note of the next so as to form but one note; in duration equal to both; this alters the accent and produces a peculiar effect.

*Tardo.* Slowly.

*Tempo giusto.* In strict time.

*Tempo rubato.* A slight deviation of time for the sake of effect, by protracting one note and curtailing another so that the time of the bar remains unaltered.

*Tendrement.* Affectionately, tenderly.

*Thorough bass.* The act of accompanying a figured bass on the piano or organ.

*Tonic.* The key note.

*Treble.* That part which is now generally called the air or melody.

*Triad.* A chord of three notes.

*Trio.* A piece for three voices.

*Tutti.* All. Used to point out those passages where all the voices or instruments or both are to be introduced.

*Una corda.* Implies that the passage is to be played on one string only.

*Vespers.* The evening service in the Catholic church.

*Viola.* The tenor violin.

*Virtuoso.* One who greatly excels on some particular instrument.

- Vivacissimo.* With extreme vivacity.
- Vocalize.* To practise singing on the vowels.
- Voce di camera.* A voice suited for private rather than for public singing.
- Voce di petto.* The chest or natural voice.
- Voce di testa.* The falsetto or feigned voice, by some called the head voice.
- Volante.* In a light and rapid manner.
- Volata.* A rapid succession of notes.
- Volonte.* At will, at pleasure.
- Voluntary.* A piece for the organ, calculated to display the quality of the organ and skill of the performer.
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